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Aside from its possible ultimate influences, the affair of Madame Guyon and the gifted moralist Fénelon is one of the most curious in the history of religious movements. She was three years the elder, and though the abbé was nominally her confessor, it was she rather than he who represented the creative influence. Her doctrine of fruitful submission to the Divine leading, of Quietistic passivity, went to the point of indifference as to personal salvation. "God eradicates all. . . He takes away even the desire for His love and His law." Her vagaries, softened and rationalized by her saner teacher-pupil, became, nevertheless, the object of Papal censure, and Fénelon was driven to a quasi-retractation. But his fundamental position never seriously changed, his influence, rather increased than diminished by the notoriety which spread from his defence of a publicly rebuked heretic, was large and permanent, and through the mouth of Rousseau, George Sand, Karl Marx, he has been speaking to successive generations ever since.

The quarrel with Bossuet was the eternal antagonism between authority and liberty, between reason and inspiration. The antithesis has rarely been sustained by nobler champions. Baron Seilliére has told the story delicately and well. To the lover of clear and accurate exposition of fine-drawn points of doctrine the book is a delight.

ROY TEMPLE HOUSE.

NEW STUDY OF ENGLISH POETRY. By Henry Newbolt. New York: E. P. Dutton & Company.

The twelve essays in Sir Henry Newbolt's *New Study of English Poetry* are built about his conception of poetry, which he defines as "the expression in speech, more or less rhythmical, of the æsthetic activity of the human spirit, the creative activity by which the world is presented to our consciousness." Good poetry is further defined as "the masterly expression of rare, complex and difficult states of consciousness: and great poetry, the poetry which has the power to stir many men and stir them deeply, is the expression of our consciousness of this world, tinged with man's universal longing for a world more perfect, nearer to the heart's desire." Eight of these essays are concerned with the more abstract presentation

of this idea, under such heading as "What is Poetry?", Poetry and Rhythm," "Poetry and Politics." The discussion under each of these heads is very interesting and is happily illustrated, but it does not take one much beneath the familiar surface of literary criticism. One agrees pretty much with everything that is said and occasionally wonders why certain things seem to Sir Henry worth laying any stress upon. Why are we told that some persons regard poetry as "at best a more decorative form of speech; . . . at the worst, . . . a sort of sugary nonsense"? that "in the Ship of State, poetry must not speak to the man at the wheel"? and so forth. Still less, why should a professor of poetry feel called upon to vindicate poetry from ignorant aspersions? Surely the volume of poetry that is being published—and read—to-day is evidence in full plenty that there is no call for a new defence of poesie.

The remaining four essays of a more specific character deal with Chaucer, Shakespeare, Milton, and the Ballads, all very pleasant but not very profound. Particularly disappointing is the essay on Milton, for after indicating briefly the history of the criticism of *Paradise Lost* and pointing out its weakness in the light of modern criticism, it ends rather inconclusively with the statement that "the interest and beauty are there if we will only look for them."

It is not without significance that hardly any of the modern schools of poets and none of the vers librists, except the eccentric futurists, are considered in this volume. Certainly, a new study of poetry ought not to be satisfied with excoriating the impossible futurists and neglecting utterly the vers librists, whether the critic regards them as impossible or not. They are not all so dangerously heterodox that they may not be let into the fold of poetry by the door even though that door is guarded by a very orthodox professor of poetry.

J. W. TUPPER.

THE SYMBOLIST MOVEMENT IN LITERATURE. By Arthur Symons. New York: E. P. Dutton & Company.

Mr. Arthur Symons has observed the same scheme in this second edition of his *Symbolist Movement in Literature* that he did in his first. To the ten chapters of the earlier work he has